

Application of Yin (2009) models in Persian translation of English animation title

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Abstract

This article explores the methodologies employed in the translation of animation titles within the framework of Translation Studies and Audiovisual Translation (AVT). Recognizing the significance of titles in shaping audience perception and engagement, this research underscores the complexities involved in translating animated works, particularly the need to balance original intent with accessibility for diverse linguistic and cultural audiences. Utilizing a descriptive corpus-based approach, the study analyzes 250 English animation titles sourced from the Digimovies website, alongside their Persian translations. Drawing on Yin's (2009) theoretical framework, the data is classified into five translation strategies: transliteration, literal translation, adaptation, explication, and providing a new title. The frequency and percentage of each strategy are calculated and presented, offering insights into common practices in the translation of animation titles. The purpose of this research is to examine strategies applied in the translation of English animation titles into Persian.

Keywords: translation studies, English translation. Title translation

Introduction

Translation Studies is a complex discipline that analyses the detailed procedures of translating literature between languages and cultures. Translation Studies, as articulated by scholars such as House (1977), involves the examination of translation processes, outcomes, and their cultural and social ramifications. Munday (2004), underscores its multidisciplinary character, accentuating the necessity of comprehending the language, cultural, and historical circumstances that shape translation efforts. Hornby (1996), perceives Translation Studies as a social science examining the production and consumption of translated literature across diverse societies, whereas Ricoeur, P. (1976), emphasises its concentration on theoretical frameworks and procedures that inform translation studies. Bassnett (1980), considers Translation Studies an academic area that provides students with essential theoretical knowledge and practical skills for proficient translation. Audiovisual Translation (AVT) is a specific domain under Translation Studies that focusses on the translation of content integrating visual and auditory components, including films, television programs, and animations. AVT necessitates distinctive solutions owing to its particular constraints, such as time restrictions and the requirement for synchronisation between auditory and visual elements. This type of translation encompasses not just linguistic transformation but also cultural subtleties, audience perception, and the comprehensive aesthetic experience. The translation of titles is essential for drawing viewers and expressing the content's meaning. A title is a label assigned to a work, such as a book, article, film, or artwork, that functions to identify and distinguish it from other works. It frequently embodies the topic, concept, or subject matter of the work and is usually shown prominently on the cover or at the outset of the work. Titles can significantly affect the audience's perception and engagement, serving a vital function in marketing and accessibility. In audiovisual works, titles may encompass subtitles or translations that preserve the original meaning while adapting it for diverse linguistic and cultural audiences.

This research seeks to examine the methodologies utilised in the translation of animation titles, elucidating their correlation with overarching trends in Translation Studies and Audiovisual Translation. Through the examination of diverse case studies, we will explore the difficulties translators encounter in preserving the original intent while rendering the information accessible and engaging for target audiences. This study aims to enhance comprehension of the complications inherent in translating animated works and the importance of appropriate title translation within this dynamic medium.

Review of Literature

The translation of movie titles is a critical aspect of film marketing and audience engagement. According to Yin (2009), the title of a movie serves as the first point of contact for audiences, making its translation a vital component in the successful release of a film. A well-translated title should achieve several functions: it must provide information about the movie's story, attract audience interest, and facilitate effective communication among various stakeholders, including cinema operators, viewers, and critics. Yin (2009) emphasizes three primary functions of movie titles. First, they should encapsulate the main plot or theme, offering

potential viewers a glimpse into the narrative. This function is crucial as it sets the expectation for the audience and can significantly influence their decision to watch the film. Second, an engaging title can enhance the film's appeal, sparking curiosity and desire among potential viewers. Lastly, a well-crafted title aids in the promotional efforts of cinemas and provides clarity for reviewers and researchers, streamlining discussions about the film.

Yin (2009), identifies several techniques employed in translating movie titles: transliteration, literal translation, explication, adaptation, and the Providing a new titles.

1. Transliteration: This technique involves borrowing the sound of the source language (SL) title when dealing with place names or personal names that are familiar to the target audience. This approach maintains the original phonetic essence while ensuring recognition among viewers.

2. Literal Translation: This method seeks to convert grammatical structures from the SL to their nearest equivalents in the target language (TL). When a title aligns perfectly with the movie's content without sounding awkward, literal translation is favored as it preserves both meaning and form.

3. Explication: For titles that are allusive or ambiguous, where literal translation fails to convey the story effectively, additional details may be necessary. This technique requires careful consideration to ensure that the added elements are relevant to the film's narrative and enhance audience understanding.

4. Adaptation: This technique involves modifying cultural references to resonate with the target audience. Translators must have a deep understanding of cultural contexts to create titles that are not only accurate but also relatable and appealing to viewers.

5. Providing a new title: In some cases, existing techniques may not suffice, necessitating the creation of entirely new titles. This requires a blend of creativity and intuition, ensuring that the new title accurately reflects the film's essence while being engaging for potential viewers.

The research conducted by Gu,Yang (2024), analyses the translation of animation titles across English, Japanese, and Chinese languages. It employs data from IMDb.com, chineseanime.org, Weiciyun, and Python analysis. The study reveals distinct structural and semantic features in each language, reflecting linguistic norms and cultural tendencies. Diverse translation methods, including transliteration, literary translation, and adaptation, are utilised to reconcile linguistic differences. The research also reveals the patterns regarding cultural relations of power that influence translation procedures.

The study conducted by Monsefi,Charkhtab (2018), investigates the conversion of twelve animation cartoon titles from the English language into Persian, spanning the 1980s to the early 2000s, employing a descriptive methodology. It contrasts these translations about factual ideas with assessment ideologies, which are shaped by societal judgements and values. The findings indicate that Iranian translators frequently favour free translations, substituting factual ideas with inaccuracies or evaluative views, potentially detrimental to children.

The research conducted by Marti (1993), examines the reasons film titles are not consistently translated into Spanish or Catalan. It categorises titles into three categorisations: unaffected, translated, and free. Factors influencing free translations encompass language challenges, business motivations, sociological and cultural disparities, and the translator's ethical goals. The research additionally examines Catalonia's strategy regarding movie translation. The research indicates a lack of adherence to established standards, which may result in errors and mistakes.

The research conducted by Shi (2014), focusses on the translation of English film titles, emphasising domestication and foreignization techniques. It underscores the significance of appealing, creative design, and financial titles in captivating viewers. These strategies are employed in translating culture both theoretically and experimentally.

The study conducted by Pena-Cervel (2016), evaluates the translation procedures employed in the conversion of English film titles into Spanish through behavioural modelling. It employs the research of Riiz de Mendoza and Galera on satisfied and identity relations to examine the motivating elements behind non-literal translations of original titles. The concept is consistent with Practical Languages, a language framework that tackles the most pertinent difficulties in translation studies.

The research conducted by Xu (2024), looks at the implementation of both domestication and foreignization tactics in the translation of English film titles, emphasising the correlation within these strategies and their impact on the translation process. It underscores the significance of proficient translation tactics in facilitating film dissemination, communicating information, and earning movie ticket money. The research examines the evolving tendencies of these tactics within the framework of globalisation and the Chinese filmmakers.

Reviewing the research that carried on translation animation titles, the researcher noticed that little studies have been conducted about the translation of animation titles from English to Persian. The purpose of this research is to examine strategies applied in the translation of English animation titles into Persian.

Methodology

The Present study is descriptive corpus-based research. Initially, a total Of 250 English animation titles were extracted from the Digimovies website. Consequently, the Persian translation of these titles were extracted as well. According to the theoretical framework established by Yin (2009), the data were classified into five strategies: (Transliteration, Literal translation, Adaptation, Explication and Providing a new title. The number of each strategy employed in the data was calculated and presented in the table of number. Afterwards, the frequency percentage of each strategy were computed and displayed in another chart to clearly delineate the strategies commonly used in the translation of animation title. This approach enhances the accuracy of analysis and improves comprehension of the translation methods applied in the animation field.

Results and discussion

Table 1: Number of strategies

Total number	Transliteration	Literal translation	Explication	Adaptation	Providing a new title
250	37	169	12	15	17

This table shows the number of strategies use in translation of animation title. The findings reveal that the most frequently used strategy is Literal translation, with a total of 169 instances. Conversely, the strategy with the least number is Explication, which was utilized only 12 times. Between these two strategy, Transliteration emerged as notable strategy, appearing 37 times. Additionally, the strategy of Providing a new title was employed 17 times. Lastly the strategy of Adaptation was used 15 times. Overall these results illustrate the diverse range of strategies utilized in translating animation title.

Frequency

■ Transliteration ■ Literal translation ■ Adaptation ■ Explication ■ Providing a new title

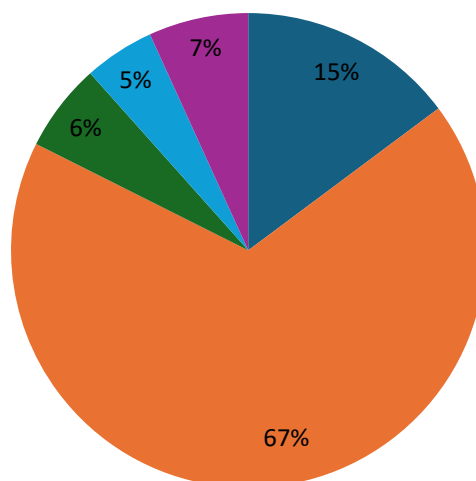


Chart1: frequency of strategies used in translation of animation title

As the table 1 shows, The most frequently employed strategy in the translation of animation title from English to Persian is Literal translation, accounting for 67%. The least utilized strategy is Explication, which represents only 5%. The strategy used between these two (most, least) is Transliteration, comprising 15%. The next most common strategy is Providing a new title, which accounts for 7%. Finally, the least employed strategy is Adaptation, with a representation of 6%.

The (Party central) translated as مرکز مهمانی this is example of Literal translation .

The (GTA) translated as جی تی ای this is example of Transliteration.

The (TMNT) translated as لاک پشت های نینجا this is an example of Explication.

The (Waliat) translated as کیوتر بی پاک this example of Providing a new title.

The (Open season) translated as فصل شکار this is example of Adaptation.

Conclusion

The present study aims to identifying the most and least used strategies of translating English social genre movie titles into Persian. After extracting 250 English movie title and also their Persian translation, the researcher found that the most used strategy in translating English movie titles to Persian is Literal translation with the number of 137 and 56 percent according to data and the drawn table of number and frequency and the least used strategy was Adaptation with the number of 2 and 0/8 percent. The achieved result of this study is similar to the conclusion of the research of Yin (2009) about translation of film title and also similar

to Shi (2014) that they found the Literal translation as the most used strategy on translating the English film titles and the Adaptation as the least used one.

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